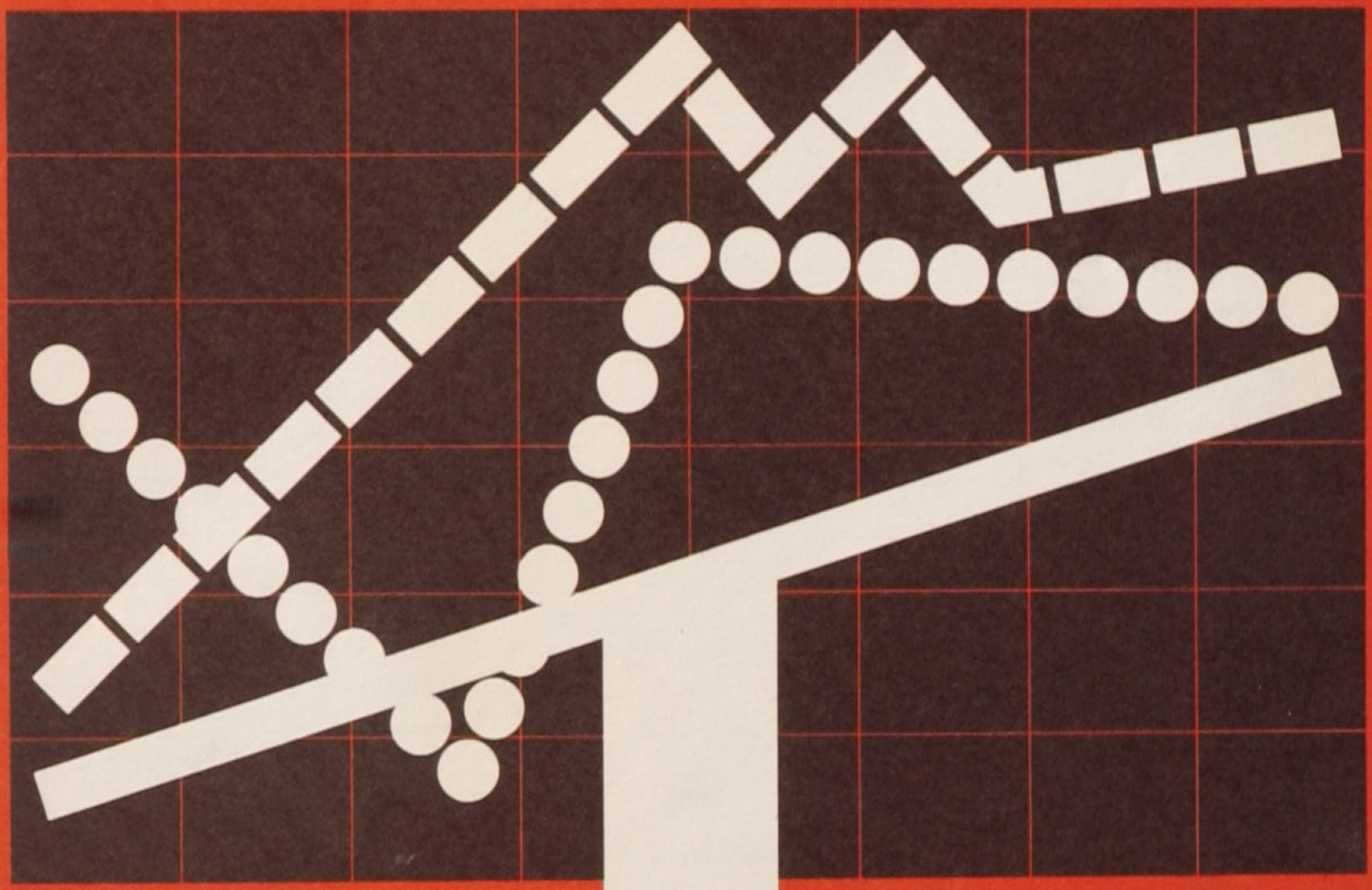
L&M

DESIGN SENSE 21



The Design-Marketing Consultant

Lippincott and Margulies, Inc.
Industrial Designers
and Marketing Consultants
430 Park Ave.
New York 22, N.Y.

A publication
on design as it affects
marketing, merchandising,
package and
product planning, research
and store planning.
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THE DESIGN-MARKETING CONSULTANT

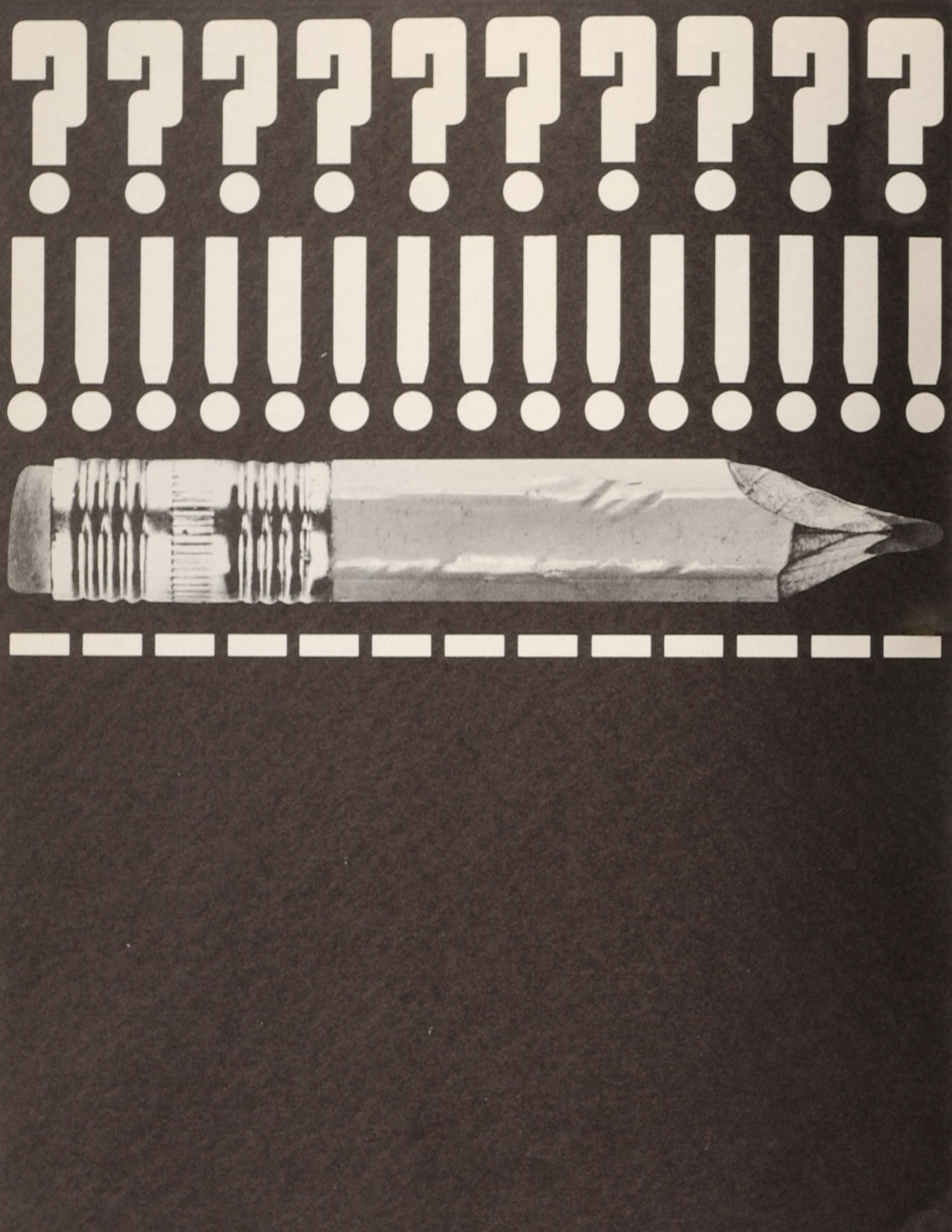
In the good old days, all it took to make General Foods' gelatin dessert a household word was Jack Benny's cheery Sunday greeting, "Jello again." Those were the days when a clever copywriter's discovery of the word "halitosis" lifted Listerine sales to heights never dreamed of; when "Ask the Man Who Owns One" was enough to create a corporate image for the Packard Motor Car Company.

In the good old days, a questionnaire that asked, "Which color do you like best, red or blue?" was considered a market survey. Industrial design was a brave young profession, and the designer himself an eccentric genius who could boast that the idea for an entire new package or product concept came to him in the middle of the night in a flash of inspiration.

Now, two wars, two decades and one marketing revolution later, all those services to management — advertising, marketing, design, plus many others — are available in greater numbers than ever. They work toward the same goal as their predecessors — selling a product or a company — but in ways so much more complex and diversified that they are scarcely recognizable as the postwar editions of their old ebullient selves. Consultants to management have altered and expanded with the needs of corporate management.

This issue of DESIGN SENSE examines the modern marketing service firm as it operates today. In the course of our analysis we have laid open for inspection our own special province — design for corporate visual communications and a broad range of marketing services.

J. Gordon Lippincott, Chairman of the Board *Walter P. Margulies, President*



BROADENED SERVICES FOR MANAGEMENT

"You mean you have a whole company just to put those two little stripes on that package?"

The query came from a 12-year-old, quick-witted, long-legged, and like the rest of his generation, wise in the ways of the world.

He was referring to our design of the Dual Filter Tareyton cigarette package, which we had pointed to in answer to his question, "Just what does L & M do?"

He disappeared before we had a chance to answer him. It was true, we mused as we watched him go, that those two stripes constituted the most obvious tangible evidence of our work on this package. We could have told him a thing or two about its evolution, however, had he stayed to hear.

We could have told him that design is just one part — the final part — of our marketing services; that this particular design for Dual Filter Tareyton was the final choice among nearly 100 trial designs submitted to our client, the American Tobacco Company; and that before our designers ever put pencil to paper, four months went into research. First we established the characteristics of cigarette imagery; second, the optimum imagery for Dual Filter Tareyton; and finally the assets and liabilities of the old Herbert Tareyton package and name.

We could have told him that a package design must express its product and the company that makes it; provide the focal point for advertising, promotion and display, and appeal to a specific market which is charted in

advance. And that to create such a package, a team of market experts from both the client's and the consultant's staffs must work continuously together over a certain period of time, often in areas that have little noticeable relation to either design or packaging.

Our punch line would have been that the new design we were talking about was conceived to broaden the Tareyton market, hitherto a restricted one, and that the new package helped double the brand's sales within two years.

But our young friend would not have stood still to hear our sober lecture, anyway. Perhaps his next question will be directed to the advertising field: "What, a big agency just to make up those little jingles?"

THE CHANGING ROLE OF MANAGEMENT SERVICES

Even if our young friend didn't know it, he was expressing a universal confusion about a modern business phenomenon: the changing role of the management service firm.

To the public, and to some managers still, these firms have evolved in a bewildering fashion in the last decade.

It used to be, for example, that the advertising agency created ads, sought out media, and that was that. All very simple. Now ad agencies are likely to be involved in a group of seemingly unrelated activities — market surveys, sales analyses, psychological studies, and even over-all marketing counselling.

Similarly, the public relations counsel was formerly a mere press agent — his office, his hat; his stock-in-trade a sheaf of press clippings. Now he is to be found at management's right hand, advising on the corporate image, the corporate personnel policy, and the corporate sales effort.

Or take the management consultant. Once a lowly efficiency expert, who spoke of time and motion studies and stop watches, he is now involved in the central decisions of management, counselling in such areas as corporate finance, capital equipment, personnel, marketing and production systems.

In our own field, industrial design and marketing consultation, we have seen the designer evolve from an art specialist to a much broader commercial service, switching his focus from the production to the marketing end of industry. L & M itself has become so involved in total marketing consultation that we have changed our designation from "industrial designers" to "industrial designers and marketing consultants." Our work for clients has expanded to include not only the execution of designs for products, packages, and interiors, as well as corporate graphic systems, but also marketing, research, and product development studies.

As the services offered by consultants have increased, so has the number of consultants. The best estimates place the number of management service firms at somewhere around 15,000. According to the Association of Consulting Management Engineers, three out of every four of the larger businesses in the country have used the services of consultants. From the way things are going, it looks as if an even greater number will be using them in the future.

The historic fact of the matter, however, is that the outside consultant or service firm has been a part of the business world ever since the beginnings of the industrial revolution. Lawyers were probably the first recognized business advisors. Hot on their heels came the accountants and engineers, who, as exemplified by such

Creating a single identity for a diversified corporation: Olin Mathieson's new image

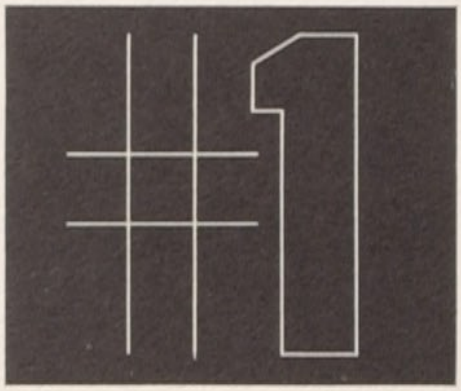
A characteristic of modern corporations is diversity — expansion into new fields, acquisition of smaller firms, mergers with larger ones, new products, new activities.

But what happens to the identity of the corporation in the process? Can diversity be reconciled with the great marketing goal of today — the creation of a single, unique corporate image?

Such was the problem of the Olin Mathieson Chemical Corporation, one of the country's top 60 industrial companies. Market surveys showed that its customers did not link up the seven divisions with the parent organization, were confused about the function of Olin Mathieson itself, could define neither its identity nor its image.

Called in to create a single new identity for Olin Mathieson, Lippincott & Margulies spent some 18 months on a combined marketing, graphics and identity study of the company. The result was not only a new graphics system, which unscrambled the relationships between the parent company and its divisions, but also a new trademark and a new name, Olin, two short syllables in place of the unwieldly longer one.

1. Above. This trademark looked all right, but it failed the ultimate test—recognition. Only three percent of Olin's customers knew what it stood for.



3. Below. New trademark, embodied in new name, not only looks good but passes the recognition test. It is easily remembered and it is flexible enough to be used in all manner of corporate and divisional graphic promotions.

2. Few people knew that this famous company was a division of Olin.

4. Left. Olin promptly put its new trademark to work in a full-page ad.

Courtesy Culver Pictures

pioneers as Frederick Taylor and Frank Gilbreth, brought the phrase "scientific management" into the business vocabulary.

The advertising agent entered the scene during the mid 19th century, offering shippers and traders the alluring prospect of "an inch of space a month for $100.00." The value of good public relations was first recognized by the railroads during the 1880's, when the Erie and Pennsylvania lines employed press agents to give free passes to reporters.

Design services flowered in the 1920's when it became apparent that the efficiently-produced product would sell better if it looked better. Then came the days of the great independent consultant geniuses, such as Norman Bel Geddes. They, along with specialists in other fields such as Ivy Lee and Elmo Calkins, added more creativeness to the world of industry.

THE POSTWAR DECADES

But the real harvest came at the end of World War II when industry, unleashed at last from the confines of war production, entered a time of opportunity, challenge, change, and above all complexity.

To help find its way through the new postwar market, business turned to the independent service firm.

The consultants hurried to meet the need, and in so doing, began to expand and change at a rapid pace. This change in the character of the service firms is nowhere more apparent than in the field of marketing.

Take, for example, the once-simple problem of promoting or introducing

CASE NO. II. TOTAL COMMUNICATION VIA STORE DESIGN

Creating customer loyalty: the Kroger supermarket in Evanston, Ill.

Supermarkets are here to stay, but their vast aisles, dreary lighting, and miles of shelves make them look like barns; their merchandise is sometimes hard to find, and shopping in them can be tiring and irritating.

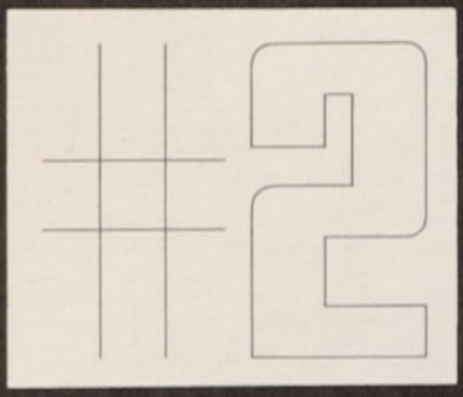
As a result, women do not like supermarkets in themselves, but only for the conveniences they offer in price and accessibility of produce. Women go to them out of necessity, not desire; take no pleasure in shopping, and evince little customer loyalty.

Surely the supermarket that can overcome these shopper prejudices will have an edge on its competition.

L & M's marketing and design studies have shown how to solve this dilemma and yet retain the supermarket's basic construction — by keeping the "barn," but turning its interior into a series of "stores within stores," giving the various departments the look of specialty shops, individualizing them, and thereby reducing shopper fatigue and stimulating an urge to buy.

At the Kroger supermarket in Evanston, the look recalls Main Street, with each "shop" provoking a different mood.

Use of many textures in woods, tiles, and marbles; varied lighting, free display of colors, fanciful signs and decorations not only make this store easier to shop in, but give it an unmatched individuality, an image of its own which is communicated in the sharpest of all ways — visually.



The invitation is to linger and buy, not to rush past.

An invitation to shop.

The details are all important. They evoke and sustain the mood and make store-to-customer communication a total one.

This looks like a shop, not a factory.

a new product, and consider how it has changed since the forties.

It used to be done in a number of ways, varied in technique, but pretty simple to understand and execute. Designers made the product look more attractive; other designers packaged it; store keepers were encouraged to display it; publicists trotted around to newspapers and planted stories about it. Prime reliance was placed on advertising.

The word and art geniuses of these years might well sigh for the good old days, but the fact was, as every service firm discovered, that the market conditions which made such methods possible no longer existed.

In place of the neighborhood store were the supermarket, the self-service drug store, the help-yourself discount house. The more sophisticated customer of today had motivations far subtler than before. In place of a manageable number of competitors was a flood of new products appearing every day. Middlemen — warehousers, distributors, wholesalers—became forces to reckon with in the effort to reach the market place with the right product at the right time.

It became obvious that much more than a single special knowledge or technique was required to solve marketing problems. Ad agencies, public relations people, and designers could still concentrate on their special fields of competence, but all were forced to become specialists in other fields as well — specialists, in fact, in all subjects that concerned the movement of goods. No ad, promotion campaign, sales program, design, or public relations policy could be evolved in isolation; each had to take into account the needs of the others. No communications service could be involved in anything less than total communication — the goal of modern marketing.

Today most marketing services — public relations, advertising, and general marketing counselling — are fairly well understood. Our own field, however, is not so well understood.

A package must communicate totally if it is to communicate successfully. So, too, with a product, an interior, or a corporate identity system. But just how this total visual communication is achieved remains a mystery.

THE DESIGNER AS THE FORCE

Core of the operation is the designer himself. He may be an architect, a graphic artist, or an engineer, depending on the field he operates in — packaging, corporate graphics, product design, or interior planning. More than anyone else he is cast in the traditional mold in which design grew up. He is, above all, a creator.

But he does not work in isolation and his office is no ivory tower. Much more than his predecessors of the prewar period, he has to be familiar with such non-design problems as advertising, sales, and distribution, and especially with the product he is designing or packaging. In short, he cannot create something for the business world without understanding business.

The L & M team that established a new marketing platform for Taylor wines, for example, visited the vineyards and processing plants and studied the economics and aesthetics of this age-old industry in order to get the feel of the image they had to create: that of a top quality American wine.

THE ACCOUNT MANAGER AS LIAISON

The designer, whatever his understanding of the market, is still an artist and a technician. At L & M the expert knowledge needed to guide the designer's efforts is supplied by Ac-

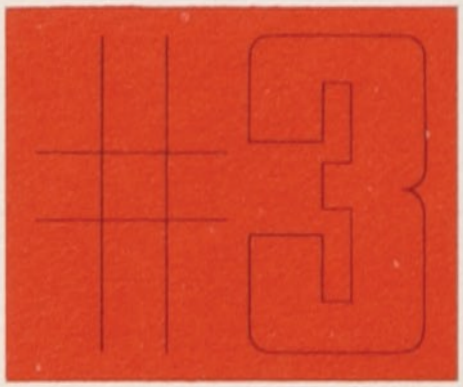
Reaching a special market: the Homelite mower car

"We believe there is a sizeable market among home-owners for a riding-type power mower. Here is the working model. Give it an appearance design which will meet the requirements of the luxury market, and put us into that market fast."

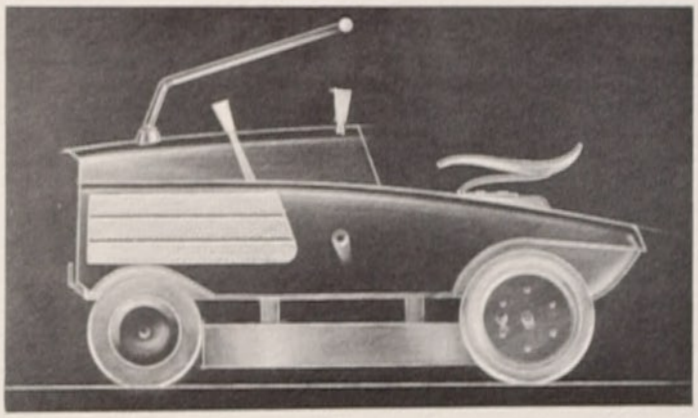
With these directions from its client — Homelite, a division of Textron, Inc. of Port Chester, New York — L & M's marketing research and design team went to work. Success, they realized from the start, depended on their ability to estimate the needs, tastes, and requirements of the upper class market.

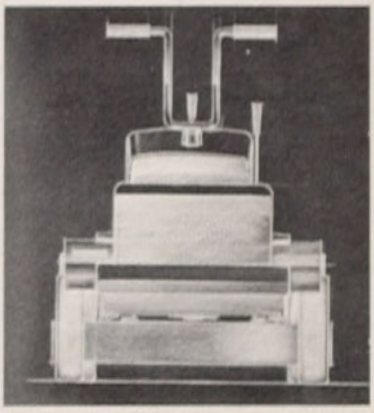
We knew from previous experience that the upper class customer is distinguished above all by his preference for controlled design. He avoids anything that smacks of sentimental design, impulsiveness, lack of order and composition. In addition, L & M market studies of the prospective upper class mower owner pointed to the fact that he would require a distinctiveness in style, simplicity of operation, and ease of maintenance.

These were the guides, then, that produced the final product: a piece of home equipment which combines the classic and the rugged in its appearance.



Transitional stage: design direction is clear—classic, trim, and rugged.





The working model. Homelite's new rider mower, before appearance design was added.

Final model:
a contemporary mower car, created for a class market.

count Managers, who are experienced in product and package marketing and who know the language and the problems of both the businessman and the designer. The Account Manager is the top man on any client job, able to communicate with the client, his public relations man, and his advertising, sales, and marketing people; able, above all, to structure the progress of a design program.

THE PLANS BOARD:

CHIEF

COORDINATOR

Our projects are diverse, but they have one basic purpose in common: to enhance, improve, or create the communications structure of a company. They all reach a common market, the consumer.

Ideally the findings and techniques used on one project should be applied to another. Only in this way can the goal of total communication be reached.

Our own solution to this problem is the use of a Plans Board headed by the firm's top executives and staffed by the chief experts in each of its departments. The Plans Board meets once a week to keep an eye on each project in the house, supervising its progress from the beginning to the final presentation.

OTHER SERVICES:

PACKAGE,

IMAGE, AND NAMES RESEARCH

L & M offers non-design services which are a part of the company's marketing orientation.

Package Research Institute is the oldest of our affiliates — a pioneer in the research field. Today the need for research on each packaging problem is well established; but some years ago it was so little recognized that no procedures had been set up. Decisions were still being made on the old midnight-vision basis.

So we sponsored the first Package Research Conference, which brought together marketing men and designers to discuss ways to apply consumer research to design. Over the years, we have been gradually developing a methodology not only for package research but for all visual communications research. We use it both as a working source of information and as a fount of new approaches, theories, and procedures.

We developed, for one example, the Index of Package Effectiveness — the first series of tests specifically structured to tell management how well an existing or proposed design will attract attention, encourage purchase, and promote re-purchase.

We undertook a taste study which provided an analysis of the roots and forces which determine taste standards in the United States. Its findings, we believe, will affect our design of packages and products for years to come.

Another L & M service, Image Research, was a natural outgrowth of our experience in corporate image and identity programs. Like most marketing consultants, we have been impressed by the power of this relatively new concept of the image, and at the same time, impressed by the enormous complexity of the problem of creating images. Decisions about a corporate image profoundly affect the fortunes of a company.

Yet until recently there has been little attempt to systematize this effort, to harness its powers and impose upon them a methodology. This is what we set out to do in the image field, developing tests and rules of procedure for finding the essence of company or product imagery and methods for changing, altering, or enhancing it.

Names, Inc. is the newest L & M service. It might seem like an incongruous one for a design firm. But it came into being in answer to a man-

CASE NO. IV. TOTAL COMMUNICATION VIA THE PACKAGE

Adding market appeal to the "necessity" product: Sylvania's new bulb merchandising system

No product resists the talents of the promoter, the designer, and the merchandiser more than the "useful" one, the item which the consumer has to have, but resists buying and stocks only out of necessity.

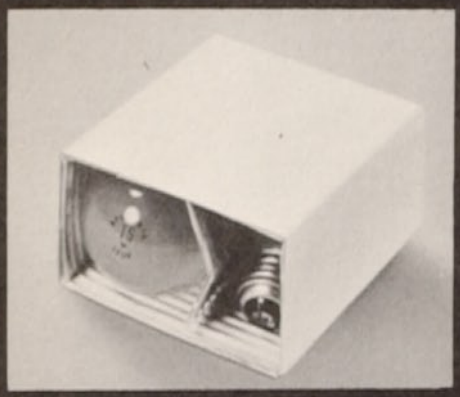
Such a product is the incandescent light bulb, a forgotten orphan of the marketing revolution if ever there was one. The housewife hates to buy light bulbs because it is a bothersome chore. The retailer rarely gives bulbs prime display space. Both he and the customer, not to mention the shipper and the stock clerk, find them hard to handle because the main identifying element (wattage size) is not clearly marked.

The conclusion is obvious. A rich market potential for the bulb manufacturers remains just that — a potential instead of a reality.

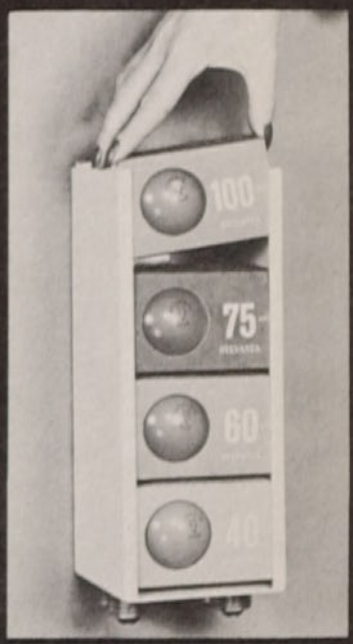
The new merchandising system for incandescent bulbs, shown on this page, represents the first innovation in incandescent lamp merchandising since 1923. A joint marketing-design project of L & M and Sylvania Lighting Products Inc., it includes a complete packaging, coding, and display system. It adds a new quality to an old product, creates an image in the modern manner, and above all communicates the essence of the product to the total market — shippers, dealers, and customers.

#4

New Sylvania system begins with a new physical package.



It is shipped in color-coded cartons.



It is enclosed in a container which shows clerk and customer exactly what is inside and lends itself to mass display.

It can be stored conveniently at home.

agement need. The importance of nomenclature, whether it be a product name or the system by which a large company identifies itself, its departments, divisions, or subsidiaries to the public, is just beginning to be recognized. On the product name rides all of the product identity. Promotion, advertising, display, are all based on the name.

Corporate names have a similarly powerful effect. How can you plan a clear and powerful corporate image if the very names of the corporation bespeak confusion? Which is the brand, the division, and the head company? How are they related to each other and identified in corporate advertising? Obviously the very first problem to be settled in a corporate identity program is the overwhelmingly important one of getting the names straight.

We became involved in names years ago as part of our routine design work. Did a proposed or actual name lend itself to packaging, display, and advertising? You must have a proper name, we told our clients; we can't plan communications without it.

O.K., the answer was, tell us how we can get one.

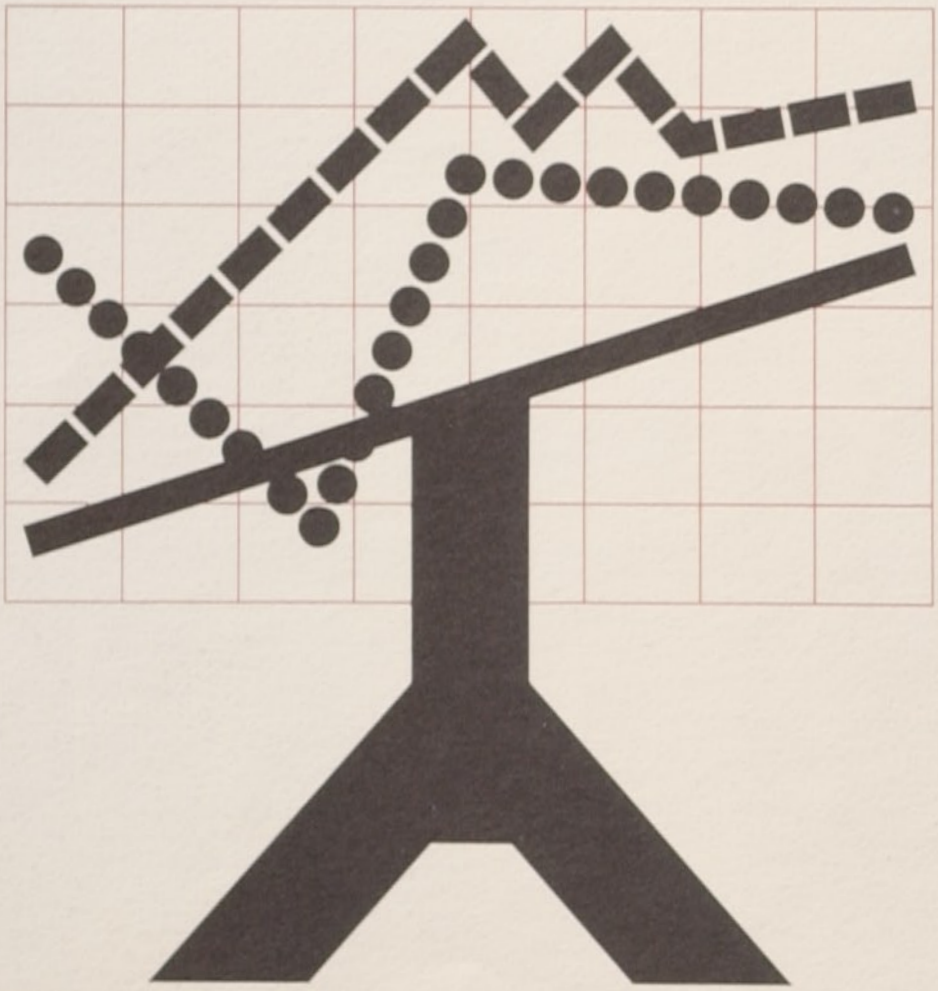
The result has been L & M's attempt to codify the procedure for name-finding, set the limits and the possibilities, systematize the creative efforts, and finally test the results.

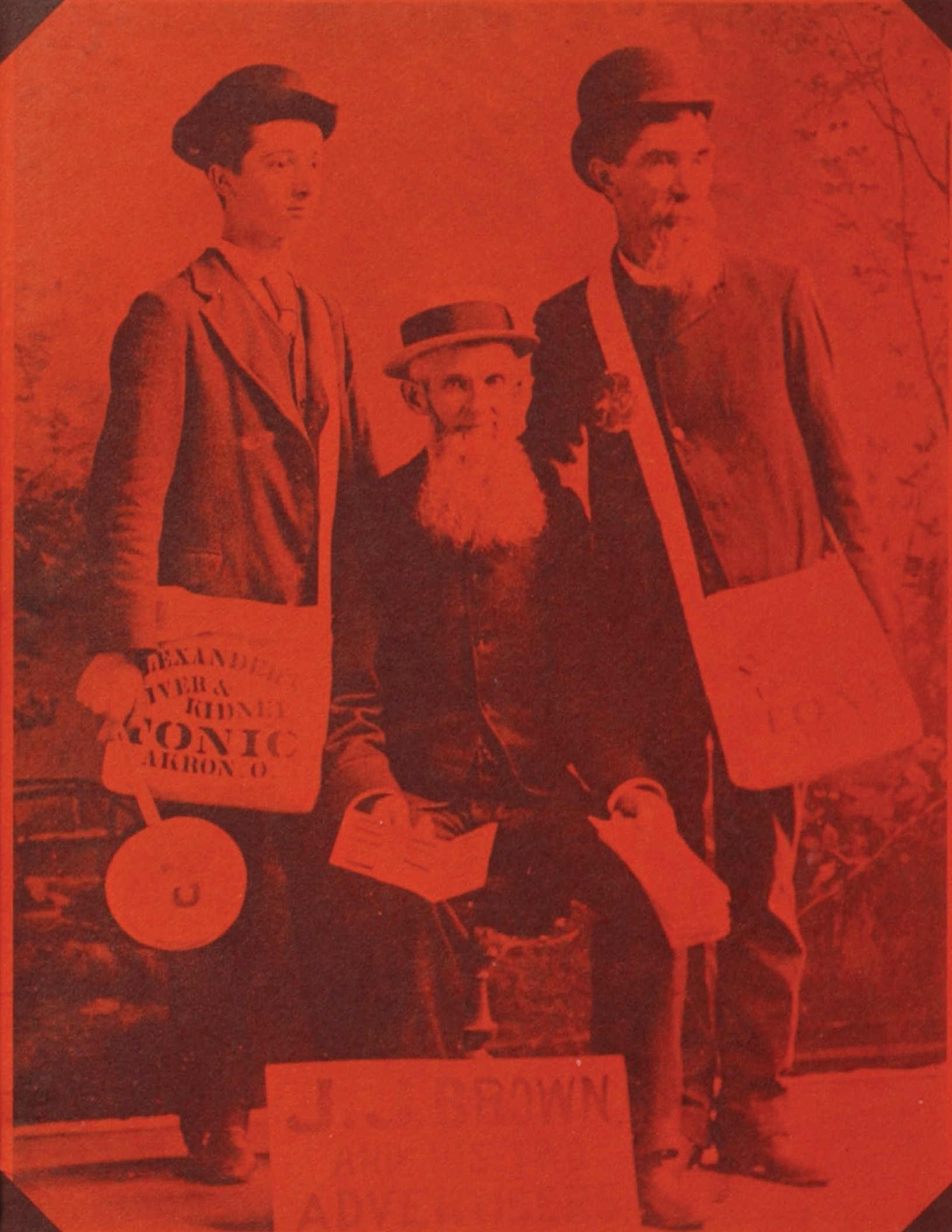
THE ULTIMATE QUESTION

People sometimes ask us, once they become aware of the extent of our marketing services: "But are you still designers? And if not, what are you?"

To which we reply: "Is the public relations counsellor still a press agent? Is the advertising agency still a creator of advertisements?"

Certainly they are what they always were, but more, too. And certainly we are what we always have been, a design service, but more than that, too. The growth of our activities in marketing fields has the goal of achieving total, rather than partial, communication between our client corporations and their public.

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AKRON, O.

We are proud to number
among our clients

American Machine & Foundry Company
American Steel Foundries
American Tobacco Company
Armco Steel Corporation
A.S.R. Products Corporation
Burry Biscuit Corp.
Canadian Fairbanks Morse
Carling Breweries Ltd.
Central Soya Company, Inc.
Champion Spark Plug Company
Chemstrand Corporation
Clairol, Inc.
The Coca Cola Company
DX Sunray Oil Company
Eastern Products Corporation
Englehard Hanovia Inc.
Fairchild Camera and Instrument Co.
General Dynamics
General Foods Corporation
General Mills, Inc.
B. F. Goodrich Company
Goodyear Tire & Rubber Company
Haloid Xerox, Inc.
Homelite
Imperial Tobacco Co. of Canada Ltd.
Kraft Foods Company
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Owens Corning Fiberglas Corporation
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The Standard Oil Company (Ohio)
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Sylvania Electric Products, Inc.
Tampax, Inc.
Taylor Wine Company
Tennessee Oil Refining Co.
Union Carbide Corporation
United States Steel Corp.
United States Tobacco Co.
Venus Pen & Pencil Company
F. S. Webster Company
Westfair Foods
Weston Bakeries, Ltd.